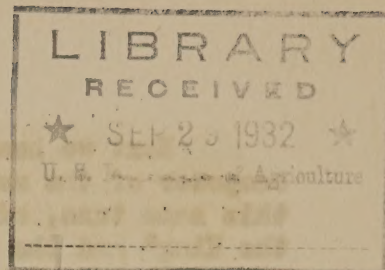


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United States Department of Agriculture
Extension Service
Office of Cooperative Extension Work



NATIONAL 4-H CLUB RADIO PROGRAM
1931-32 Music Achievement Test
"Learning to Know America's Music"
September 3, 1932

Early American Music

Descriptive notes prepared and broadcast by
R. A. Turner, field agent, Office of Cooper-
ative Extension Work, United States Depart-
ment of Agriculture, to interpret the group
of musical compositions played by the United
States Marine Band during the National 4-H
Club Radio Program of September 3, 1932.

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How do you do, 4-H club folks and friends.

In our musical period to-day we approach our subject of Learning to Know America's Music from a somewhat different viewpoint. Our friends of the United States Marine Band are here, ready to help us study early American music.

Yankee Doodle

Our first selection, illustrative of early American music, is Yankee Doodle. It was during the Revolutionary War that Yankee Doodle became established as one of our patriotic airs. No one seems to know exactly who wrote it. England, Holland, Turkey, Persia, and Spain have laid claim to its origin.

We are told that the British troops sang it in their attempts to ridicule the American Revolutionary soldiers, but the quick-witted Yankees made the tune popular by adopting it and using it as a retort to the British.

So, regardless of the origin of the tune, the words, as we sing them, establish Yankee Doodle as an American song. Perhaps we should call it a patriotic air, since we but seldom sing the words.

The United States Marine Band, with Capt. Taylor Branson conducting, will first play the original version of Yankee Doodle and then follow it at once by playing the modern version.

DISTRIBUTION: A copy of this material has been sent to each State club leader.

America

Next we hear America. There is much uncertainty as to who was the composer of the music of this song. Several nations sing patriotic songs to this same tune, of which the more familiar versions are the English "God Save the King" and the German "Heil Dir Am Siegerkranz." The composition is sometimes attributed to Henry Carey, an English composer, who, by certain authorities, is credited with having produced it about 1740.

There is no doubt, however, as to the author of the words. Samuel F. Smith, at the age of 24, while a student at Andover Theological Seminary in 1832, was reviewing some books on music lent to him by Lowell Mason, known as "the father of American church music," and was attracted by this particular tune. Seizing a scrap of paper, he wrote the words, substantially as they are sung to-day, and named the song "America."

America is played for us now by the United States Marine Band, Capt. Taylor Branson conducting.

Star-Spangled Banner

Very appropriately we follow America with our national anthem the Star-Spangled Banner as another example of early American music. You will hear this selection again at the close of to-day's National 4-H Radio Program because it is a custom of all three of the great service bands, namely, the United States Marine Band, the United States Army Band, and the United States Navy Band, to close their concerts with the national anthem.

May I briefly relate the story of how this song was written. You know that Francis Scott Key is the author. After the British had burned the city of Washington during the War of 1812, they advanced toward Baltimore. Just outside of Washington they captured a number of American soldiers, most of whom were taken to the fleet, then preparing to attack Fort McHenry. Among the prisoners was an intimate friend of Mr. Key. Hoping to intercede for his friend's release, Key, with a flag of truce, started in a sailboat for the vessel of the British admiral. He procured his friend's release but was prevented from returning to shore because of the bombardment of the fort. All night long he paced the deck. When morning came he saw that "our flag was still there." Then, in the fervor of the moment, he wrote on the back of a letter the words of the song which we now know as our national anthem. That was September, 1814. The words were sung to music previously written by an English composer named John Stafford Smith. You will recall that, on March 3, 1931, Congress officially designated the Star-Spangled Banner as our national anthem.

All of you 4-H club members who are listening to this program will want to stand now as the United States Marine Band, Capt. Taylor Branson conducting, plays our own national anthem, the Star-Spangled Banner.

The 4-H club boys and girls who attended the recent National 4-H Club Camp here in Washington, D. C., saw the original Star-Spangled Banner - the flag which was flown over Fort McHenry on that memorable night.

I wonder if you have noticed that the compositions that we are using to-day in our study of early American music are those which Americans have known for at least 100 years.

Hail, Columbia

The ever-popular Hail, Columbia is our next example of early American music. Both the words and the music of this song emanated from a deep spirit of patriotism and both found birth at critical times in our national life. The music was not written for the words. It had already become familiar as a march, and the words were written afterwards to fit the tune.

A thorough study reveals that Mr. Fyles, leader of the orchestra in the John Street Theater in New York, wishing to compliment General Washington, composed The President's March, and played it when the general was in that city during the year of his inauguration. Nine years later, when war with France was thought to be inevitable, the words were written by Joseph Hopkinson, set to the tune of The President's March and the song named Hail, Columbia.

The United States Marine Band, Capt. Taylor Branson conducting, plays Hail, Columbia, by Fyles.

Home, Sweet Home

Now we hear Home, Sweet Home by John Howard Payne. For this song Payne wrote the verses but did not compose the music. The centenary of its first public performance was observed on May 8, 1923, in both the United States and England.

John Howard Payne, the author of the words of Home, Sweet Home, was born in New York City, June 9, 1791. Later the family moved to East Hampton, the most easterly town on Long Island. As a boy John Howard Payne showed considerable elocutionary ability. A friend of the family defrayed the expenses of Payne's education at Union College, Schenectady, N. Y. However, upon the death of his mother, young Payne left college and tried his luck upon the stage.

Payne originally wrote Clari, or the Maid of Milan as a play. The song, Home, Sweet Home, was the motif for the entire opera of Clari. In later years Payne said, "How often have I been in the heart of Paris, Berlin, London, or some other city and have heard persons sing or hand organs play Home, Sweet Home without having a shilling to buy myself the next meal or a place to lay my head. The world has literally sung my song until every heart is familiar with its melody, yet I have been a wanderer from my boyhood."

The composer of the music was Sir Henry Rowland Bishop who is known also to-day for his composition, Lo, Here the Gentle Lark.

Payne's footsteps eventually found their way back to the home of which he had sung so feelingly. He later followed his endeavors as actor and playwright with a career in the diplomatic service. He died on foreign soil while he was United States consul at Tunis, in 1852.

In 1883, W. W. Corcoran, who cherished some remembrances of Payne as a youth, transferred his remains to Washington, D. C., where the Corcoran Gallery of Art received the casket until its reinterment in Oak Hill Cemetery. The President of the United States, with his cabinet and a military escort, together with a distinguished group from the diplomatic corps, attended the funeral, and Payne, in body and in spirit, was no longer "an exile from home."

With Capt. Taylor Branson conducting, the United States Marine Band plays Home, Sweet Home.

In a study of early American music it is interesting to note that in America's infancy there were several attitudes toward music. In New England, the muse of song had a difficult road to travel. In New York, Pennsylvania, and the South, music and secular diversions were more welcome than in New England. To our present knowledge, there were no eminent native-born composers of music until the time of Francis Hopkinson, who was a friend of George Washington.

The year 1759 saw the composition of the first known song by a native American composer, for that is the date marked on the manuscript book containing Hopkinson's song *My Days Have Been So Wondrous Free*. Soon there appeared such composers as Billings, Lyon, and Holden, who planted the seeds of a native musical product which has continued to develop up to our own day.

The first public concert in America of which we have record was held in 1731 in Boston. Concerts in Charleston, S. C., New York, and Philadelphia followed in order. During the last half of the century, except for the interval of the Revolutionary War, concerts were offered regularly in the principal cities.

It is not possible even to estimate the age of many of the so-called American folk songs, although probably a considerable number of them were in existence prior to the year 1800. On the other hand, the popular music of the eighteenth century is well known.

Washington's March

The year 1784 is an important one in a study of early American music because it is the earliest date to which any of the historical Washington Marches have been traced. The authorship of none of these Washington Marches has been authentically established.

We now hear the United States Marine Band, Capt. Taylor Branson conducting, play one of these famous Washington Marches.

The Girl I Left Behind Me

Next we hear the music of a song which American soldiers have sung from the time of the Revolutionary War to the present. It is *The Girl I Left Behind Me*. First we hear it as the fife and drum corps played it during the Revolution and then as it is played by a modern band. *The Girl I Left Behind Me* is the next number by the United States Marine Band, Capt. Taylor Branson conducting.

When we think of early American music we instinctively think of the music of George Washington's time. Washington was known as a friend and patron of music. In his records are to be found references to his attendance at concerts and operas.

By Washington's time a variety of musical instruments were used in America, the harpsichord, violin, cello, flute, spinet, clarinet, French horn, trombone, trumpet, and drum being among the instruments mentioned in writings on late eighteenth-century music in our country. Pianos have been manufactured in America since 1774. Military bands in America may trace their beginnings to the fife and drum corps of the Revolutionary War.

Successful Campaign

Reels and country dances were equally if not more popular than the more-formal minuet and gavotte. One of Washington's favorite dance tunes was Successful Campaign, which also was one of the popular marches of the period.

The United States Marine Band, Capt. Taylor Branson conducting, will play for us now Successful Campaign, which is illustrative of another type of early American music.

Minuet

The stately minuet and the gavotte were the formal dances both before and after the Revolutionary War. American composers of that period wrote many delightful bits of music to which our colonial forefathers danced the minuet.

With Capt. Taylor Branson conducting, the United States Marine Band plays one of those characteristic minuets.

Before we hear the last composition in our study to-day of early American music, may I tell you that during the next national 4-H club radio program at this same hour on Saturday, October 1, we shall study American operas.

Brandywine Quickstep

Our last example of early American music is the Brandywine Quickstep. This composition, which takes its name from the engagement fought in 1777 between General Howe, commanding the British troops, and General George Washington, commanding the Revolutionary soldiers, remained popular with American bands until early in the nineteenth century.

With Capt. Taylor Branson conducting, the United States Marine Band brings to a close our study of early American music by playing The Brandywine Quickstep.

THE AMERICAN

There are many things in the world which are not known to the people of this country. The people of this country are not acquainted with the people of other countries. The people of this country are not acquainted with the people of other countries.

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